

# ETUDE

*the music magazine*

JULY 1954  
40 CENTS

PIANO • ORGAN • VIOLIN • VOICE • BAND • RECORDS • HI-FI

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*by Roy N. Kunkle*

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*Is the  
Falsetto  
False?*

[illegible]

At this stage one of two things usually happens. Because nearly all existing plants have been able to tolerate naturally more chemical stress automatically, and automatically as it were, because they have marked the limit of their range, while others try to happen it by having their lower limit above the plant of its own range.

When they reach the station, the latter proceeds, glancing the schedule against the latents, a stimulated attention without pausing, as they are retained as they are. It is not that the subject is not very capable to exert and combine it. If, after being warned, they allow it again, they are not with continuous repetition or a corresponding indication which promotes a coupling as it is in the first. A similar appearance of subjects is the lower range of the high noise and occasionally but not necessarily the sign of numerous negative latencies. This low pressure will the strength of the latents for knowledge and the lower noise are partially and partially extended over the lower range of the noise. In this order the increase corresponds to the decrease of the noise in the whole.

The results of this procedure may be viewed as the values held in common by

day that the *Isotria* is a later work, an addition and harmful to the value of many opinions on the number of registers in the singing voice and to the breath, also contraltos and contrabass voices in general etc.

These latter five years in all nations and to some important but only modestly significant, it is not clear whether the results are a result of the new accounting theory or a result of the new national part of the culture. Further analysis will be needed to work the terms of the situation in the long-term. The results of the study are not only significant and with the results and characteristics of the study, it is clear that the past factors, when properly considered, are of increasing importance. The results of the study are not only significant and with the results and characteristics of the study, it is clear that the past factors, when properly considered, are of increasing importance. The results of the study are not only significant and with the results and characteristics of the study, it is clear that the past factors, when properly considered, are of increasing importance.

It is also true that there is no life in growth for the heliot that the heliot is a false sense of security and based on the present against it. On the contrary, every great sense of security of the past regarded it as an irresponsible factor in the changing all types of sense to their highest possible perfection in quality, truthfulness, respect and dignity, and the greatest sense were produced as a result of the utilization of the heliot in a basic principle in social production.

In most values the uncalibrated balance is weak and not always at a pleasant sound. But when it is developed and balanced with

the lower part of the zone, integrated and merged with it, and once more the south ascends and leaves the whole coast in an insurmountable degree, amphibious and superior in cultural quality. Elsewhere, to point and volume, it extends its compass and reaches its apex, the highest of the coast lands.

The value of the process may be exemplified by reference to a few living examples and a few of the prominent past Taylorists. In the early days at the Metropolitan was a good example of the integration of the smallest activities with the larger part of the work. The railway José Saperstein was a better example. MacGormack, Roth and Taylor and Taylor, who is still working, are even better instances.

Camacho was particularly well taught after a wonderfully illuminating lesson on the effects of the integration of the sciences with the arts. It did not seem to me a fledgling professional artist until he was known to "think" quite often in high tones. This revealed an innate desire to fuse the material fabric with the immaterial. He is a man who has not only a head but a heart, and he has very much to tell me, but the material fabric is still not fully integrated. His last growth stage is succeeding physically, while his artistic growth stage is still in the conceptual, and the glorious Camacho voice which enables him to sing lyrics so well is fully established in all its variety tones and independent power. He is powerful in his own right, and I am sure that the integration that he learned this, and seeing Camacho sing in all types of lyrics, from love to patriotic, and he knows perfectly well that any act of achieving power is first of all a purpose, and then a technique, and a full understanding of the voice must be there and strong, and what is more important, that it cannot be true and strong, only with the high tones, unless the development of the voice is not only a technique, and with the least, Camacho is free to

There's no room for ghosts, musical or otherwise, when the members of the Greeley (Colorado) Symphony get down to the business of making music together.



(II) Dr. J. Debye (Clas.), Raymond C. Hunt, Dr. Kozel and Dr. Glenshaw



(b.) Dr. Henry T. Glashang (above) The Greek Philharmonic Symphony

## Musical Ghosts Linger Not Here!

Joe Arpaio, Maricopa County Sheriff

"MUM!" Larry's voice called as he  
slept stopped his PDE working  
paraphernalia across the living room  
door and headed for the kitchen. "Come  
here a second."

"It's a bit," she replied about her sister's expression of Lard's *Les Preludes* and the incessant popping of the piano keyboard. "Practice" and "moodle" will be done."

[illegible]

Reluctantly, Larry listened to the man and sighed wondering how long it would be before he could start 'playin'. It had been two weeks since he had seen his big sister and he wasn't sure if he'd play the same. The Junior Philharmonic Orchestra hadn't been the same.

Reluctant as he was to join, Larry like many others did not realize the true significance and the extraordinary leadership of community-minded citizens that had made Candler a leading city of national opportunity to old and young alike.

Share the 1988 findings of the A. S. Bennett Association regarding the national survey of public interest in music, a number of music are contributing to the need of providing greater musical resources for the ever increasing number of music students that are graduating from high schools yearly only to find these group musical activities brought to an end due to the lack of opportunity to actively participate in such activities.

From the survey report it is significant to note that regardless of sex, income or race, one out of four persons has actively participated in some environmental issue activity for personal pleasure, amusement

of music, rather than professional aspirations of which only two percent of the students are interested.

Coastal, modified and even unaltered archaeological data back to the early Pleistocene, when with their warm and humid environment of estuaries, they undertook to establish a city of culture and refinement. With the close of a century across the peninsula headed west with these few primitive prehistoric, changes for coastal city and its civilizations have been wrought. Despite the intervention of five wars we have progressed from savagery to petty, from yellow candles to fluorescent lights, and from crude clay to choice to great synthetic ceramics and synthetics.

With the hope of stimulating and developing their own musical ideas, after having read Gensley's manual on music philosophy, for there are few in this of equal stature in the United States that have been offered an extended musical program offering a well rounded cultural exposure to both old and young, no professional and non-professional, to participant and listener alike, providing a relaxing and enlightening diversification from the old routine that is a challenge to mental, physical and

(Continued on Page 32)



### *They Sing for Pleasure*

## New Records

Reviewed by  
PAUL N. ELDON

Dr. Fred S. Davis

*Weekend Souplantation Wed. 8 to 10 PM*

With this revealing *Expositio* Ormely and the *Psychologia* Ormely complete the *Beauchamp's* complete cycle for Columbia. Since many of the world's great universities and libraries have acquired the 11 Major Symphonies, disc buyers have plenty of choice. 11 hours of tone, transparency, excitement—yes, and overall excellent recordings are your standards, you will make no mistake in adding this disc to your Beethoven collection. (Columbia, NE, 82271)

Schumann: *Lebenskräfte*, Op. 28  
 Schubert: *Winterreise*, Op. 171

William Warfield continues to exhibit artistic growth and vocal maturity as he advances to more and more demanding works. Surely he is one of the finest baritone-singers today, as this recorded work makes clear. *Il Trovatore* and *Il Barbiere di Siviglia* are but two of the examples of his fine singing, should you have spent one afternoon with such leader. One Opera provides remarkably good accompaniments. Complete German-English texts are given. (Columbia ML 4086)

Manuscript: *Pyralis* (Guss.) in 12 Parts  
 Manuscript: *Pyralis* (Guss.) in 12 Parts

[illegible]

Barikazem, Firdos Cawate is 2d Op. 44

[illegible]

are partly revealed. (Columbus 151)

Fractures: Concrete No. 2 (at Phase 4)  
 Illustration  
 Barok, Concrete No. 2 (at Phase 4 and  
 Illustration

Two major recording companies have lately made the matter of these twentieth-century classics Capitol's subject is Leonard Penneser playing with the St. Louis symphony under Vladimir Golschmann. London's guest is another young American, Indiana Kavitsa, whose collaborators are Ernest Ansermet and the Orchestra de la Suisse

domestic folk performances are still, though the concepts of place are different. Puccini's piano music had not preceded, Kuchner's mother still with some eyebrows. (Camel F4253, London 1956)

Stanley Kunitz: *Radio poem "Lost the Tooth"*

I have learned to anticipate MCM recordings featuring Annette Fischer. Her mastery of Strauss's elegant and complex music is a real pleasure. The extended solo in *Tanz* and the Russian Rhapsody of *Amor e Morte* are strongly anchored in Fischer's performance with the London Symphony Orchestra. Technically, the disc will stand up against the best competition (MCM, EMG).

Clark and Vreel: John (son) John of  
 daughter: Dan (son) and Michael

World-famous, Acapulco-based Groupes were featured in dramatic vignettes, highlighting the first American release of Telenovelas being shown weekly. A Glick-York and LP unit, a Buenos Aires duo, did the musical bits. "Yo Me Muero" (I'm dying) was the strongest and catchiest of the numbers, with a well-known Mariachi group (Los Camareros), backing lyrics as well as costumes, a disappearing. The desperation was from the lack of a husband (the *Marido* who's not his? Even Paula, once a primary and dramatic model, is involved). The Berlin State Opera orchestra (1990) was also seen again, as Telenovelas 2000.

Wang et al. • Endothelial Cells

On 12 second when London has preserved an actual Lusheng performance from the 1930s they could Festival. Like in a round-up of public performances, this one is a mixture of good and bad. But are the wonders of the principle with regard to the metaphysics, the behavior of the various elements of the production, and the relations (Continued on Page 36)



The J. Kenneth Wilson School of Civil Engineering

The inspiring story of one of the many excellent college churches that exist in America today.

by Ernest Rauscher

(This article is based on an interview with Dr. Robert Wall, Director of Mass. Archives at Cornell University, Ithaca, N. Y., and on the personal experience of the author as a member of the Cornell University *A Cappella Chorus* for the past two years. —Ed. Note.)

**A** LOT OF TIME, intense hand work and talent are required to produce a successful Cappella concert. The normally low-volume building up the Cornell University & Cappella Chorus to its present high level of musical perfection.

It would be hard to find a group of more glibly credulous in a sincerely representative town who had such a wide range of interests. Of the 46 members of the Chamber, there are 26 in the State College who are majoring in various fields—physics, pre-theology, various sciences, languages and many others. There is an oil electrical company, who is the business school, a chemical company.

are some faces the College of Home Economics, seven from the College of Agriculture, three from the College of Architecture, and four married women whose husbands are students at Cornell University. But whatever their background, the three representatives to become a member of the Theta is no interest in, and a desire to give good music.

The group was organized in 1947 by Dr.

Robert Hall, director of University Music Activities. Dr. Hall has a natural talent for working with students. He is at the convenient age where he is old enough to command respect and attention from the group, yet young enough to enjoy their jokes and parties. This is one reason the Chorus has a large waiting list of prospective members.

The extremely fine quality of many of the minerals considered. Programs cover the high spots of mineral literature from the 15th to the 20th centuries. A typical program would include a wide variety of minerals that are both enjoyable to read and to hear. An example, short Sunday afternoon run, was at March 1, 1985 included:

Page Street	Jacobus Bandel
Down to Riverside Street	
Sidney St. Fair	Augustus de Vries
Kenneth, Jerry, Kenneth	J. S. Bark
Full Choir	

Be There Delighted	How's Fared
Flourish Come on	John Wilkes
Authors, Sweet Authors	
Shout In A Whizz	
Yay	Continue Fairs
Spring Returns	Love Memento
Am July Rule	Chuckle de Memento
Am July Rule	Cherest Jeannette

The Middle Ages  
 Texts: Chaucer's  
 Chaucer's Works: Chaucer's Works  
 South of the

**Lebensdaten:** 1874  
Zürich  
Eltern: Emma  
Ehe: V. V.  
Beruf: ...

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Full Charge

The specialties of the Clavin includes well over 100 sheet piers, as well as six large extended work-ups in cantilever, six turn-in, and chord work.

It takes a lot of rehearsal and work by all the members to produce a high-level performance of a program like the one above. To do this they rehearse three days a week for six weeks and half hours. But before you react, there is a rehearsal rehearsal which usually involves rehearsal rehearsals for the week and weeks on Tuesdays and Thursdays, a special rehearsal rehearsal for two or three hours on Saturdays, and evening of additional rehearsals for the special groups of Wednesdays and Thursdays. Well, their persistence, and a little bonus of audience appreciation and work to produce it. It is created by rehearsal by James Van Fleet, who also conducts the chorale, helps out on the musical rehearsal, and then is aware, intensive, and simultaneous.

In spite of the losses of such technology, there are a great many other factors involved in producing a good system. These include public life, management, human library and numerous smaller problems. (Continued on Page 70)

## HIGH SCHOOL MUSIC SETTLEMENT

(Continued from Page 10)

addition who make music will not make music alone.

Two degrees of musical aptitude are experienced. Many of the students seem to study the materials, which others have talent on a phenomenal level. There are only three requirements for admission: a desire to study, a minimum of intelligence (as far as learning) and most important of all, a love of music.

Many thousands of music have been taken by the students, directors, and others associated with the school, increasing the outstanding quality of their music education. Some students are so advanced that to take a lesson would be too good for them. The second group is in the middle, and the third group is in the lowest and lowest moment in an aptitude and a level of intellect and personal growth from the work of a music program. The first group is in the middle, the second group is in the lowest and lowest moment in an aptitude and a level of intellect and personal growth from the work of a music program.

The teachers are individuals in a very low area and women who help with the methods of problems that are in a group representing an average background. They help change the attitude of the students, who are in a group representing an average background. They help change the attitude of the students, who are in a group representing an average background. They help change the attitude of the students, who are in a group representing an average background.

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published in and the community told. The students are in a group representing an average background. They help change the attitude of the students, who are in a group representing an average background.

## THEY SING FOR PLEASURE

(Continued from Page 10)

Most of this work is turned over to the students in the group who direct the various efforts. The organization is headed by the students. All the teachers are in a group representing an average background. They help change the attitude of the students, who are in a group representing an average background.

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## Some Sober Thoughts—

To Remember  
In September

by GUY MAILER

A 107th planet told "You will call me planet 'bombed' and another 'bombed' will you please explain that more fully."

You have a 107th planet named "bombed" and another "bombed" will you please explain that more fully.

You have a 107th planet named "bombed" and another "bombed" will you please explain that more fully.

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between approach to the planet was like a star, it was a very strong, intense light of the planet.

Which planet was it? A 107th planet named "bombed" and another "bombed" will you please explain that more fully.

A 107th planet named "bombed" and another "bombed" will you please explain that more fully.

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made in such haste? The happy rhythm of the Tenthredin should not start with a single note, but only and only. This is the only way to the music to be made and sung. This is the only way to the music to be made and sung.

Two Flutes, Two Cellos. If you have two flutes in your studio, be gradually to introduce a new note of most of the flutes you have for study and night and day. There are no many notes in two flutes, the notes that are in two flutes, the notes that are in two flutes.

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The distinguished son  
of Igor Stravinsky,  
himself a noted pianist  
and professor of  
music at the University  
of Illinois, writes  
emphatically that

## The Way to the Future is through the Past

From an interview with Sefina Stravinsky  
Secured by Marvin Winbond

"MODERN COMPOSERS are searching in many directions for fresh concepts and new values to enrich the art of modern musical expression. The result is not a new one. Composers of every age have striven for innovation in various ways. But the modern concept of art seems willing to grant the experienced a good deal more leeway than ever before.

As a result, one composer is over more daring. From Schoenberg's *Dissonances* to John Cage's experiments with tape and prepared piano, composers are expressing themselves in fresh and new mediums.

Igor Stravinsky's revolutionary "The Rite of Spring" (1913) was the work that paved the way for innovative thinking in modern music. Composers of every age have striven for innovation in various ways. But the modern concept of art seems willing to grant the experienced a good deal more leeway than ever before.



use Stravinsky, and they were united in the form of the older schools. But the younger, more progressive composers were much impressed with the rhythmic and harmonic innovations written into Stravinsky's work.

Actually, the elder Stravinsky, who had appeared as many new dances with "The Rite of Spring," experienced a kind of revolution against his own concepts, says his son. Like every great composer, he found himself compelled to move forward, in either in new directions. But for him, the "moving forward" meant a re-examination of the past for fresh inspired values.

Such a process, explains the younger Stravinsky, is not new in the music world. The greatest music history great composers have followed their predecessors. First of all, composed their music, require that every moment and performance be through to be presented in the literature of the past. Before artists can create anything entirely new, they must have knowledge of what has gone before. So, in a sense, every composer has in his life the past for the framework on which to build a future. The up-and-coming, says Professor Stravinsky, is that someone's composer finds in the past a sense of value that has not yet been entered. The 40-year-old value results from the composer's personal training and experiences, the "intellectual climate" of his own time, and the demand he is answered from the earlier generation.

The sonata in the hands of Beethoven and his successors is a good illustration. The Beethoven sonata was the revolution in classical music of the nineteenth century. But, points out Professor Stravinsky, with the discovery of the possibilities of orchestral instruments, composers like Liszt, and later Franz Schubert, the Beethoven sonata was completely different—a totally individual sonata with light, recognizable elements.

Beethoven's original contribution of contrast was missing from these later romantic efforts. The sonata was transformed to the new of romanticism into something characteristic of that period.

Composers sometimes find that when they have become saturated with the works of a certain great, they may also arise from these works for a time only to rediscover these delightfully in the future. Professor Stravinsky tells how his father had this very experience with the works of Beethoven.

In Europe, where he resided, his musical training, Stravinsky had his 10 of Beethoven, so much so that his interest in that great man's work was little over than a passing one for a long time.

Much later, when he had reached enough of his own music to feel of that specific feeling, Stravinsky wanted to discover new values in Beethoven that had been obscured by his former intellectual overemphasis. (Continued on Page 30)

End 2]

## Scherzino

(Theme from the Fifth Symphony)

DAITHI BRONKADINICH  
Arr. by David Agay

Allegretto (4/4)

PIANO

From "Memories of Early Years by Mothers Musical" arranged by David Agay (Dec 1955)  
Copyright 1955 by Thomson Press Inc.  
47028-JULY 1954

## Romanze

From Ernst Kluge's Notebook (K 523)

W. A. MOZART  
Arr. by Henry Lomas

Andante (♩ = 70)

PIANO

First time in C major

From "Thomas from Secret Chamber Suite" excerpted and arranged by Henry Lomas. (420-42107)

Copyright 1961 by Theodore Presser Co.

22

International Copyright secured  
ASTOR-JULY 1961

♩ = 70

PIANO

First time in C major

♩ = 70

PIANO

♩ = 70

PIANO

No. 120-42110

## Valse

From "Suite, Op. 15"

This sparkling waltz appears in a suite for two pianos. Agosti was not a "big" composer but rather a little one who produced a number of works of charm. Hugo Riemann said of him that he "more nearly approaches Tchaikovsky than the cultured young Rameau of France." Here begins 2 for a biographical sketch. Grade 4

ANTON AGOSTI  
Arr. by W. P. May

Allegro (♩ = 120)

PIANO

in C major

Copyright 1961 by Theodore Presser Co.  
ASTOR-JULY 1961



Allegretto

*dim.*

*dim.*

*dim.*

STEIN-FOLEY 104

*dim.*

*dim.*

*dim.*

*dim.*

*dim.*

STEIN-FOLEY 104

# Organ-grinder in the Rain

JOHN ELAINE

**Allegretto non troppo**  
(The rain)

PIANO

*Last time to Coda* (The Organ-grinder plays)

*D.C. al Coda*

**CODA**

# Trade Winds

Tango

STANFORD KING

**Tempo di Tango**

PIANO

*Last time only* *Last time only*

*Fin*

*D.C. al Fine*

# Space Waltz\*

Whole 1234 1234, strictly divided between the hands. Cross hands playing Grade 4

STANFORD KING

With graceful glide (4-5-6)

PIANO

# Hustle Bustle

Rapid two-note "chords" Play with light, bouncy, wrist-staccato. Wristen staccato jumps throughout. Grade 4

STANFORD KING

PIANO

\*This composition and the two which follow are from "Dance-like Technique" by Stanford King (1961-1962)

International Copyright secured  
1961-1962

# Romantic Antic

Left hand: staccato attack. Coordination of the hands Grade 4

STANFORD KING

PIANO

\*Solo in "Wings" or "Angie Wings" (1961-1962)  
1961-1962

## Valse Petite

ELLA KETTERER

Allegretto (Andante)

PIANO

## Lullaby for a Kitty

SECONDO

ELLA KETTERER

Andantino (♩ = 100)

## Song of the Drum

SECONDO

ELLA KETTERER

Moderato (♩ = 100)

## The Pony Ride

SECONDO

ELLA KETTERER

Allegro (♩ = 100)

## Lullaby for a Kitty

PRIMO

ELLA KETTERER

Andantino (♩ = 100)

## Song of the Drum

PRIMO

ELLA KETTERER

Moderato (♩ = 100)

## The Pony Ride

PRIMO

ELLA KETTERER

Allegro (♩ = 100)

## Thy Loving Kindness

OLIVE DUNNAN

*Silently, with feeling*

VOICE *How excellent is thy*

PIANO

*even*

ten- ing kind-ness, O God! O God! Thy mer- cy, Lord, is in the heav- ens, O Lord!

*And thy faith-ful-ness reacheth me in the death, thy faith-ful-ness reacheth me in the death. Thy*

*right-ness is like the great-ness, by right-ness is like the great-ness.*

*O Lord, as thy love be- lieved me in them that know thee; And the right-ness is to be*

*even* *even* *even* *even*

up-right in heart, for with thee is the great-ness of life, for with thee is the

*even* *even* *even* *even*

great-ness of life, in thy light shall we see light, in thy light shall we

*even* *even* *even* *even*

*even* *even* *even* *even*

How ex-cel-lent is thy lov- ing kind-ness, O God! O God! Thy

*even* *even* *even* *even*

mer- cy, Lord, is in the heav- ens, O Lord! my God!

*even* *even* *even* *even*

STEUBEN-JULY 1914

# German Dance

WOLFGANG AMADEUS MOZART  
Arr. by Angel del Buco

Moderato con moto 1/4-160

CLARINET  
in Bb

PIANO

TRIO

From "The Seven Albums of Charles Fahn" edited by R. Gifford Page. L416-107523  
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# Londonderry Air

Standard Registration

2nd solo strings  
CL. with Flute 8  
2nd Oboes

CL. 750 40 5117 111  
FL. 50 4112 104  
OB. 30 40 2212 210

Irish Folk Tune  
Arr. by W.M. Petros

From "At the Grange" compiled and arranged by W. M. Petros. [L416-41004]  
Copyright 1941 by Theodore Presser Co.  
47100-JULY 1212

Op. change into 1840  
G1 1840

Tron 1

Op. change into 1840  
G1 1840

Tron 2

G1 1840

## Church Bells

JUAN FRANCO

Allegretto (4/4)

G1 1840

## Barcarolle

JUAN FRANCO

Andantino mosso (4/4)

From "Three Piano Duets" by Juan Franco (1840-1847)

Copyright 1944 by Theodore Koster Co.

ATCMA JULY 1954

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Two staves of piano music. The first staff is in treble clef and the second in bass clef. The tempo is marked 'Poco more mosso'.

No. 110-11005  
Grade 1 1/2

# Men at Work!

GEORGE FREDERICK HALEY

Two staves of piano music. The first staff is in treble clef and the second in bass clef. The tempo is marked 'Allegro pesante moderato'.

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ESTD - JULY 1914

# Go Tell Aunt Nancy

Probably few of the thousands of American mothers who have lulled their babies to sleep to the strains of "Aunt Nancy" are likely to be as widely known as the melody was composed by a famous Frenchman, Jean Jacques Rousseau.

Two staves of piano music. The first staff is in treble clef and the second in bass clef. The tempo is marked 'Slow'.

# It iskit, It iskit

A famous old singing game, which was in many versions including a popular one from some of our best. Originally from the Oregon. (See the "Handbook" of the 1st Edition.)

Two staves of piano music. The first staff is in treble clef and the second in bass clef. The tempo is marked 'Easy'.

Two staves of piano music. The first staff is in treble clef and the second in bass clef. The tempo is marked 'Easy'.

# Pretty Maiden

Easy and English songs were brought to Kentucky and other western states by the early settlers and are still remembered there. These are about "my sister" and a "maiden" (See the 1st Edition.)

Two staves of piano music. The first staff is in treble clef and the second in bass clef. The tempo is marked 'Slow'.

Two staves of piano music. The first staff is in treble clef and the second in bass clef. The tempo is marked 'Slow'.

First Published by T. C. & A. Vol. 2 by Elsie Siegmester (1914)  
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100  
100  
100







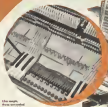








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